

## Augusto Brázio

Brinches, Serpa, 1964.

Studied in the University of Fine Arts of Lisboa. Photographer with a great and recognized career in Photography since the years 90 of XX century, with more than 10 books published. Winner of the First Prize in Visão / BES Photojournalism 2008, member of the Colective Kameraphoto, and one of the 13 photographers selected for "Entre Imagens", a TV program for the portuguese television about Portuguese Photography. Collaborates in a regular basis with several publications in different countries and has exhibitions in Lisboa, Porto, Paris, Bruxelas, among others. In the last years, has concentrated more on his artistic projects, reflecting about issues such as immigration, belonging and occupied territories. Represented in the art collections: Coleção de Fotografia do Novo Banco, Centro de Artes Visuais Coimbra, Fundação PLMJ, Encontro de Imagem de Braga, Fundação EDP, Centro de Artes de Sines and Coleção Norlinda e José Lima. Collaborates with Galeria das Salgadeiras since 2012.

[www.augustobrazio.com](http://www.augustobrazio.com)

## Inês d'Orey

Porto, 1977.

Inês d'Orey studied photography at London College of Printing between 1999 and 2002. Much of her artistic work focuses on the transformation of the heritage's identity in the contemporary city, where the architectural object presents itself as a subject of memory, changing meaning over time. Architecture, the polis, the boundary between public and private space, the investigation on places and their contexts are some of the elements that make up Inês's body of work, whose main medium is photography, although with fusions with installation and video. Since 2001, she regularly exhibits in Portugal and abroad (United Kingdom, Denmark, Italy, Belgium). Her work is part of several private and public collections, including the EDP Foundation. In 2007, she was the winner of the Novo Talento Fotografia FNAC award. She published two books "Mecanismo da troca", 2010, and "porto interior", 2011. Inês d'Orey is represented by Galeria Presença (Porto) and Galeria das Salgadeiras (Lisboa).

[www.inesdorey.com](http://www.inesdorey.com)

## Rui Horta Pereira

Évora, 1975

Graduated in Sculpture by FBAUL, since 2000, his work has been mostly focused on sculpture and drawing, and the ways the artistic process is not detached from the artist's, the creator's, actions in all its ethical, social, environmental dimensions, and on how this relationship can be made successfully. He has been exhibiting regularly since 2010. Represented in the following collections: Coleção Tiqui Atencio, Coleção Carlos Caricoa (Spain), Coleção Arte Contemporânea Tróia Design Hotel, Coleção Regina Pinho (Brasil), Colección Art Fairs SL (Spain), Coleção da Biblioteca de Arte da Fundação Calouste Gulbenkian, Coleção Fundação Carmona e Costa, Coleção Figueiredo Ribeiro and Coleção Berardo. Represented by Galeria das Salgadeiras, in Lisboa.

[www.ruihortapereira.com](http://www.ruihortapereira.com)

## Rui Soares Costa

Lisboa, 1981

Rui Soares Costa crosses in his academic and professional track, art and science, as he has had formal training as both a visual artist and scientist. He studied Painting at Ar.Co, in Lisbon, while he was doing a degree in Social Psychology. Later, he did his doctorate and post-doctorate between Portugal and the U.S.A. He has been working exclusively as a visual artist since 2013. He lives and works in Lisbon. Rui Soares Costa's artistic work comes out of his training as a researcher in his field of expertise and his life-long interest in cognitive processes such as human perception and memory, as well as in the cognitive neurosciences. Rui Soares Costa brings into his artistic practice a set of concepts, tools, methods and devices from other area and fields of knowledge, and recombines them with influences from Literature, Film, and contemporary Music. Represented by Galeria das Salgadeiras, Lisboa, and Sala 117 in Porto.

[www.ruisoarescosta.com](http://www.ruisoarescosta.com)

# AUGUSTO BRÁZIO INÊS D'OREY RUI HORTA PEREIRA RUI SOARES COSTA

## Ater

27 of FEB to 1 of MAR 2020  
JUST LX, BOOTH E12

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### Represented artists

Cláudio Garrudo. Eva Díez. Ilda Reis. Inês d'Orey. João Dias.  
Marta Ubach. Rui Horta Pereira. Rui Soares Costa.

### Artists in collaboration

Augusto Brázio. Daniela Krtsch. Guilherme Parente.  
Maria Capelo. Paula Almozara.

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In her novel *The Abyss*, published in France among a full-blown May of '68, Marguerite Yourcenar created Zeno, the protagonist, who at some point in the story states "There is someone waiting for me. I'm going to meet him." When asked "Who?", Zeno replies "Hic Zeno, myself."<sup>(OT)</sup> From this book, I have kept, above all, the drive for change and the desire to achieve freedom. Set in the 16th century, the importance given to alchemy and its transformation processes is grounded on, and should be understood today figuratively, as a metaphor. This "Oevre au Noir" (in the original French) is drawn from these alchemy treatises, where "blackness" (opus nigrum) corresponds to the turning to ashes of the magnum opus' chemical eruptions. On this, Yourcenar herself has said: "It's about the troubled, but also insightful life of a man who completely and willingly erases the preconceived ideas of his time to see where his own thoughts, now free, could take him".<sup>(OT)</sup>

Written at the wake of a revolution that would shake the western world, it stresses the visionary and avant garde spirit that moves artistic practice. Artists, more than being able to render the experience of the world more beautiful, can also make it more aware, more to the point, triggering one's sensitivity and knowledge. It is thus this ethnographic perspective, as referred by Hal Foster, and the importance of those who know they can do something, so well said by Jean-Luc Godard, and the scream that reaches us from Moore's isle of Utopia, what makes Art, I'd risk saying, imperative in our lives. It keeps us awake, aware, available to one another, even if we are eventually always waiting for ourselves. Only then, in respecting both the individual and the collective, we can reach the liberty and justice we claim for.

Today, we are also undergoing a revolution; a quieter one, perhaps, as they are making it seem detached and distant in time and space. In her unique voice, Elis Regina sang: "Alô, alô, marciano / Aqui quem fala é da Terra / Pra variar estamos em guerra" (Hello, hello Martian man, this is Earth calling, and for a change we are at war); the war we are experiencing today can be seen in the migration crisis, in the climate changes, and in the deep social, economic, and cultural, inequalities. Indeed, not that distant, if we just think as far back as the wildfires in the Summer of 2017, in Pedrógão Grande (Portugal), the nearly thousand dead in migratory routes in the summer of 2018<sup>1</sup>, or the recent fires in Amazonia (Brasil) and Australia that devastate thousands of animals and acres of forest.

«Ater», which stands for black in Latin, starts from an assumption of rebellion, a declaration of intentions, bringing the sharp and peremptory notion of the artist as an ethnographer, avant-garde of thinking, contemporary in form and content, a "return of the real" by Foster. Stepping into a floor covered with rubber from crushed tires, we encounter the underlying wound in Augusto Brázio's work, we have the time carved with fire by Rui Soares Costa, a subtle line between the destruction of a material and the creation of an aesthetic object that invites the viewer in, no longer letting him escape. We find Rui Horta Pereira's "shade slashed by light", in a graphic and poetic record, an epitaph. As Fernando Pessoa said - "I don't want to go where there is no light" - we find the series "Antecâmara" by Inês d'Orey that gives us back this place of intimacy, modesty. And light.

Let us finish by the beginning, where in the Bible was the word, where it was dark, as described by Michel Pastoureau in "Black: The History of a Color":

"In the beginning, God created heaven and earth. The earth was a shapeless, orderless chaos. It was a deep sea covered in darkness, yet on its waters hovered the Spirit of God. And God said: "Let there be light!" And light came to be. God thought light was a good thing and separated it from darkness."<sup>(OT)</sup>

May this exhibition not just carry forth the myths and symbology of darkness; may it carry Yourcenar's black spirit instead. I am, after all, over there, waiting for myself.

### Ana Matos

Lisboa, February 2020

<sup>1</sup> Data referring to June -August 2018, according to "Missing Migrants — Tracking deaths along migratory routes" (<https://missingmigrants.iom.int>)

OT= Our translation from the Portuguese. Translation: Cláudia Pinto